

cient. It is not for any beauty of detail that the latter are admired and selected by painters for sketches. They are generally deficient in this requisite, being, for the most part, built of rough carpentry and plaster. Where any carving is to be seen, it is of the rudest description; yet these structures have a wonderful effect upon the naturally active and restless northern mind, standing out prominently from the irregularity of the cloudy sky.

Regularity would never so affect us: the eye, as Reynolds says, would be perplexed and fatigued through not knowing where to rest, where to find the principal action; and where all were making equal pretensions to notice, all would be in equal danger of neglect. I do not need to be told that these excellencies in the old timber buildings are dispersed, and that the beautiful skyline is accidental, and often the crowning feature of a mass of rubbish and discomfort; but when these old picturesque places lie near our path, it is well we should know that something may be gleaned from them which, reborn, would reflect credit upon its producers.

If likewise, from some prominent position, we look down on our modern towns, the irregularity caused by the spires of the churches and the various public buildings, is the secret of their charm; nor is it lessened, because those which pierce the smoke of our modern London are not designed to suit the fashion and the assumptions of the day: indeed, I would point to two of the Pagan churches (as they have been called) for one of the triumphs of our art with respect to the arrangement of the skyline in harmonious contrast one with the other:—I allude to the church on Ludgate-hill and St. Paul's, as seen from any part of Fleet-street. It is a panorama of surpassing beauty. Each sets the other off, yet each is equally successful. Notice, for instance, how the thin elegant spire in the church gives dignity to the cathedral, and *vice versa*; and how, to preserve harmony, the form of the small cupolas in the cathedral is repeated in the church at the bottom of the spire.

I would that I could speak favourably of the general skylines of our modern streets, but alas! what with unbroken surmounting cornices, copings on plain brick walls, and high zinc smoke pipes of all imaginable forms, excepting only those which approach the beautiful, there is little skyline to admire. I know not why we stick so pertinaciously to the invariable parapet gutter, one of the principal causes of the unsightliness of the skylines in our streets. It likewise astonishes me that we can scarcely build a chimney without necessitating the use of those abominable things I have just mentioned. First, with respect to the gutters, there is no question about their being the worst and dearest. With a steeper roof and eaves gutters there is greater protection from the weather; there is no snow stoppage in winter, no deluge in summer.

The zinc smoke-pipes cast a shadow upon our scientific knowledge, and disfigure the finest building. Look, for example, at the effect of them on Somerset and Marlborough Houses.

A chimney flue is generally too small to be an important feature, and yet it must go above the roof. We must get over this apparent difficulty by grouping the flues into stacks, according to our taste and judgment, and to peculiar circumstance, in order to support the general effect of the building.

Were these two evils—parapets and zinc flue-tops—remedied, an architect would have, even in our streets, abundant materials to crown, with a good skyline, the beauty of his building. The effect of the modern continental streets is far more picturesque than those of England, through the liberal use of the dormer, which follows the adoption of a high-pitched roof to the building; and, I may add, incidentally, the colour which they give to their external plaster.

But we must not suppose that the materials of beauty are alone sufficient, and that a good skyline will result as a matter of course; neither should we imagine that a facility in creating beautiful parts will gain success in the skylines of street architecture. We must,

in addition to that, possess knowledge, judgment, and feeling, if we would create aggregate beauty resulting from the skilful arrangement of delightful forms, harmonious in themselves, in harmonious contrast with all around. We must so arrange different parts that they shall adorn one another. Now what principle should govern us in determining our skyline? I answer, the same as nature has adopted in exhibiting the landscape to the sky: we have exactly the same background of ever-changing clouds. We cannot imitate her perfectly, but we can investigate her principles and profit by such a course, and this will lead us to irregularity of lines and irregularity of surface.

Of all the means which an architect may adopt in the collocation of minor parts or in the arrangement of the roofs, to effect a pleasing skyline, that must undoubtedly be the best which arises out of the construction of the work, and which is most likely to give effect to the principal feature, and which is unencumbered with foreign useless ornament, which everything must be that does not co-operate to the general appearance. Every part should be placed in the best available situation so as to support properly the principal feature. Intention should govern every line, and nothing be left to chance. We must likewise consider in buildings of any extent the propriety of introducing secondary and tertiary groups complete in themselves, but contributing to the primary feature. This principle is admirably carried out by Vanbrugh in Blenheim and Castle Howard. He is one of the most celebrated architects of England for skylines and painters' effects.

You will thus perceive that the whole subject must be completely realised in the architect's mind ere he attempts to give it outward form and shape. He must penetrate to the complete depths, and enclose the entire compass of his subject, expanding or rediposing any necessary adjunct if it be an obstacle to the elucidation of his idea, at the same time judiciously subduing aught which interferes with the success of his work, and which may have arisen out of the necessities of the structure. He will have likewise to bear in mind the character and sentiment of his substructure: whether the sentiment desired be the simple, the grand, or the picturesque; whether it stand upon a lofty eminence robed in mighty winds; or whether with as loud a roar the wild waves bend before its base,—the chief aim in the arrangement of the skyline should be to dispose the parts in the manner best calculated to express the desired sentiment,—so to form his skyline that in the fertility of his imagination he does not banish harmony from his design.

W. BOUTCHER.

DISCOVERIES IN ST. OLAVE'S CHURCH, CHICHESTER.

SOME interesting discoveries have lately been made in clearing out St. Olave's Church, Chichester, with a view to its restoration. On removing the floor of the chancel, to which there was an ascent of several steps, a circular arch was brought to light in the eastern wall. Both the material and structure of this arch are remarkable. The materials with which the arch is turned are large Roman tiles of almost 18 inches in length and 2 inches in thickness. As to its construction, instead of the usual truncated wedges or voussoirs closely fitted to each other, it has only the flat tiles aforesaid, placed at intervals of an inch or more from each other, and compacted together by a thick layer of mortar: neither do the tiles radiate or point to the centre, but are piled rudely almost parallel to each other. The masonry of the wall in other parts of the building is also of Roman tiles of a smaller size, mixed with rough stone. A local correspondent writes to us,—“In all these respects the structure exactly corresponds with that of the very ancient church of Brixworth, in Northamptonshire, which, on documentary evidence, is referred to the date 670–700, A.D. The probability of this being about the correct date in the present instance also is greatly confirmed by the consideration that it was in A.D. 680, that St. Wilfred founded the

bishopric of this diocese at Selsey, having received a grant of land from Ceadwalla, king of the West Saxons. A church, therefore, might very well have been built here at the date specified, and very probably was, as Chichester had been a post of importance from the time of the Romans. These views, if correct, will place this humble church at the head of all in the diocese, and of all but one or two in the kingdom in point of antiquity.

The church was rebuilt at its present raised level in about 1310, and an elegant piscina has been discovered in the north wall of the nave, also one in the south wall; the former apparently from the same hand as the Chapel of St. Mary's Hospital, in Chichester. A second archway of depressed form, occurring in the north side of the chancel, and at the same low level as that in the eastern wall already described, has also been found to contain Roman tiles of great size and thickness, laid flatly over the stone voussoirs of the arch.

In the south wall of the nave of the present church, and at the present level (which is many feet above the level of the arches we have hitherto been speaking of) has been found, by still more recent examination, a very narrow doorway, circular headed, and perfectly plain, formed of a fine chalk stone, and in the most perfect preservation. A small cross, incised in the interior of the eastern jamb, marks doubtless the spot at which it was touched with chrism, or oil, at the consecration of the church. There can be no doubt but this doorway is also Saxon, though from the great difference of construction, and especially from the far higher finish of the work, it must be referred to a period many years subsequent to that of the rude remains which the undercroft of the chancel exhibits, most probably to a period shortly anterior to the Norman Conquest. St. Olave, Olaf, or Olau, King of Norway, came over about 1014 to assist Ethelred against the Danes; and on his being canonized after his death, in 1028, churches were, out of gratitude, built in his honour in London (Tooley-street takes its name from St. Olau), and elsewhere, most probably before the date of the Conquest, 1066, since the Saxons, and not the Normans, owed St. Olave a debt of gratitude. We may conjecture that this arch is a relic of the church as rebuilt by the Saxons, and dedicated to St. Olave.

Thus we have in this single spot, if the above deductions from the date be correct, three successive arches: one at the old Roman level, of the date of 680 or 700, A.D.—some think even earlier; a second at the present level, at about 1040 or 1060; and a third at the date 1310 or 1320. The church is now in course of restoration, and a subscription has been set on foot for the purpose, and from the well-known liberality of the inhabitants of this ancient city, we should judge the work will be well carried out.”

THE OPERATIVE ENGINEERS AND THEIR EMPLOYERS.

THE committee of associated masters have issued, under the signature of their secretary Mr. Sidney Smith, a representation of their view of the unhappy difference with their workmen. “All we want,” they say, “is to be let alone. With less than that we shall not be satisfied. Until we accomplish that, we shall not re-open our establishments.” We question the prudence, though not the motive, of one remark made in this “representation,” viz., “we claim, and are resolved to assert the right of every British subject, to do what we like with our own, and to vindicate the title of our workmen to the same constitutional privilege.” Considering the various equivocal senses in which “doing what we like with our own,” has been applied and understood, we think it is a pity such a phrase appears in a question between masters and their “own” workmen, as a bandia may be made of it wherewith to work out ends and views not contemplated when it was written. On the subject of the systematic abolition of overtime it is said, with a truth in which for our own parts we personally and feelingly sympathise,—“All classes, in nearly every avocation, have occasionally to